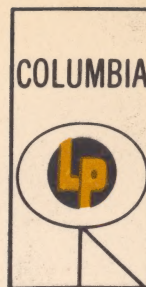


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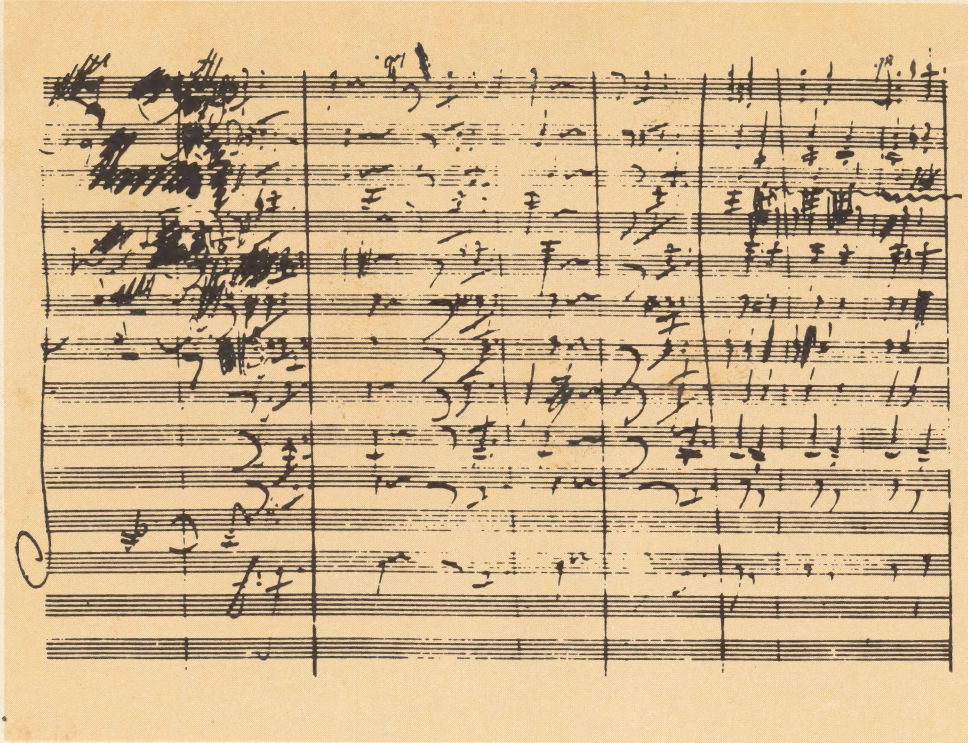


LEONARD BERNSTEIN ON BEETHOVEN SYMPHONY NO. 5 IN C MINOR, OP. 67

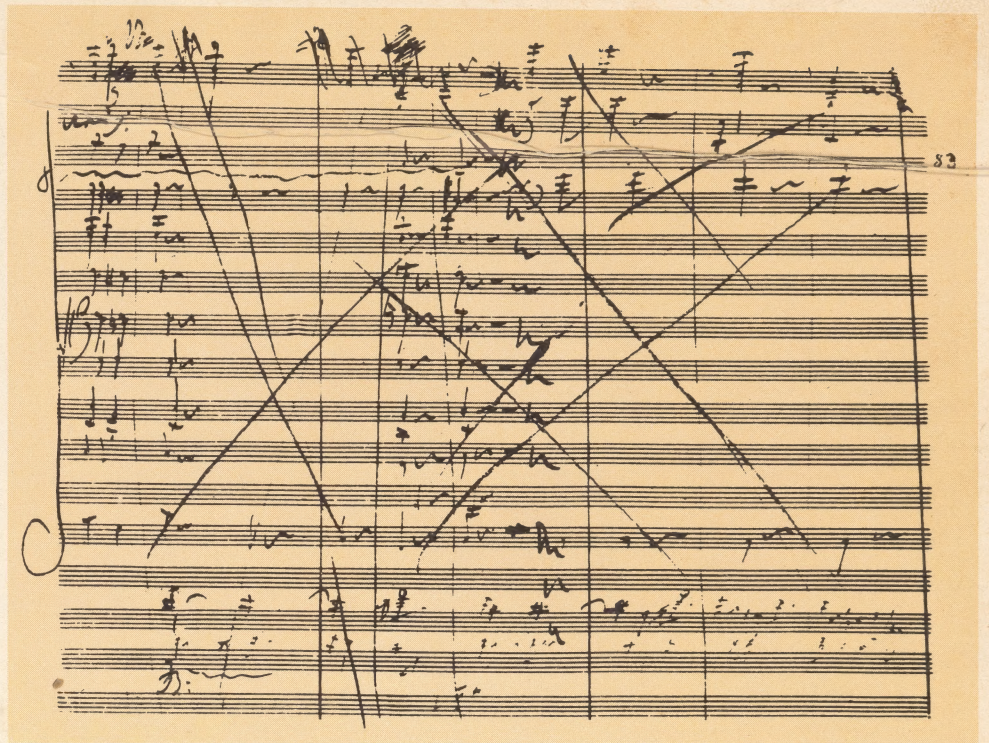
Leonard Bernstein looks at Beethoven's rejected sketches for the first movement and demonstrates, with orchestral illustrations, how this work would have sounded if Beethoven had not rejected them.

BRUNO WALTER conducting
the entire
symphony with the **PHILHARMONIC-
SYMPHONY ORCHESTRA
OF NEW YORK**

Pages toward the end of the first movement of Beethoven's manuscript score.



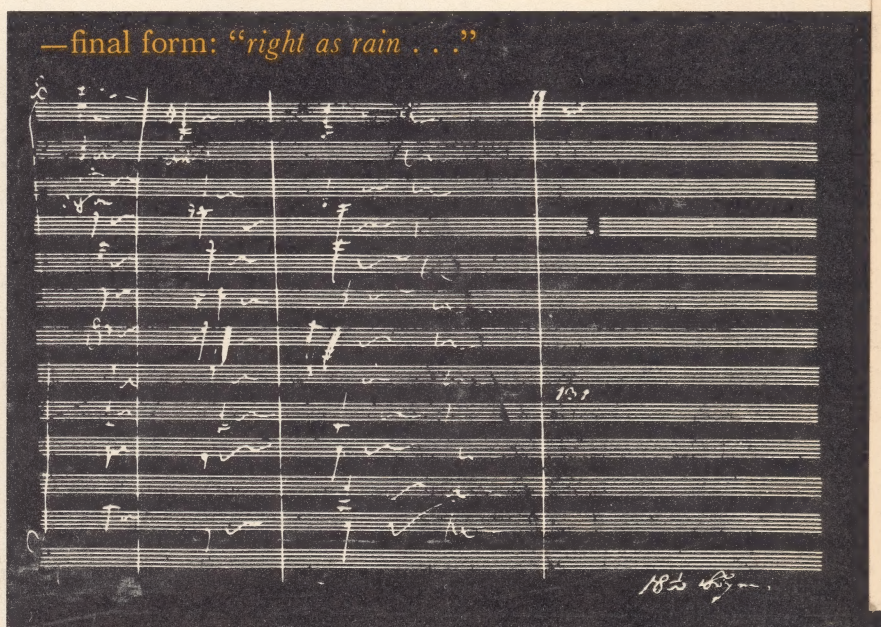
—“The last lap,” just before the end.



—Rejected ending number one: “too abrupt . . .”



—Rejected ending number two: “too pretentious . . .”



**LEONARD
BERNSTEIN**
ON BEETHOVEN
SYMPHONY NO. 5
IN C MINOR, OP. 67

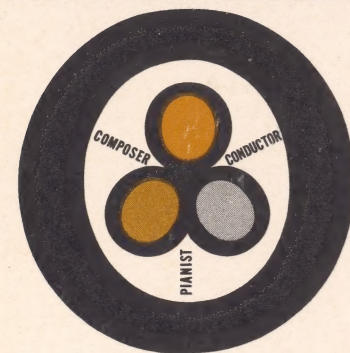


"Three G's and an E-flat . . . nothing more. Baby simple. Anyone might have thought of it; maybe. But out of them has grown the first movement of a great symphony, a movement so economical and consistent that almost every bar of it is a direct development of these opening four notes."

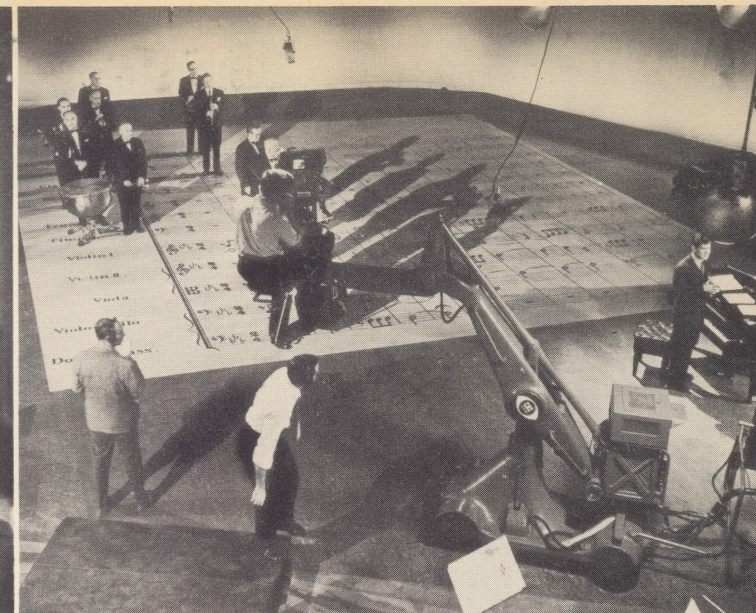
First page of Beethoven's manuscript score for the Fifth Symphony.



* "... a strong masculine utterance . . . The flute, being the instrumental equivalent of a soprano, would be intruding here like a delicate lady at a club smoker. So out came the flute."

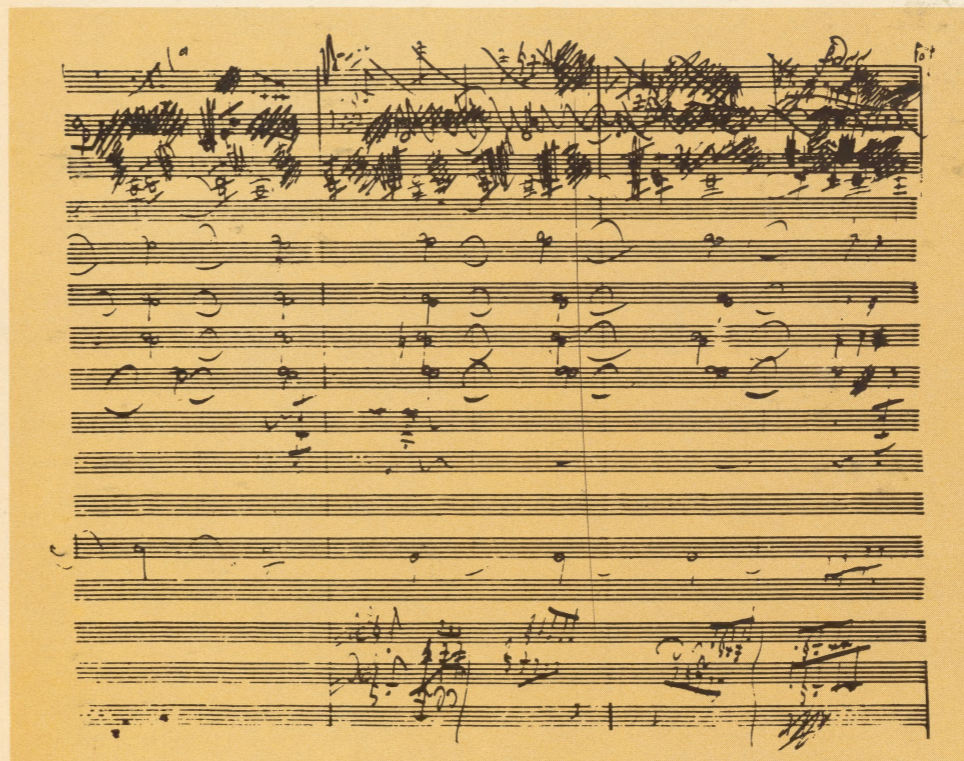


The unique Leonard Bernstein, already known throughout the world as composer, conductor, and pianist, here reveals still another facet of his extraordinary talents: as lecturer and expositor. In his "Omnibus" Series, Mr. Bernstein appears as the analyst and examiner of a variety of musical subjects, bringing thereto the clarity, warmth and wit that have already made him a major figure in contemporary music.

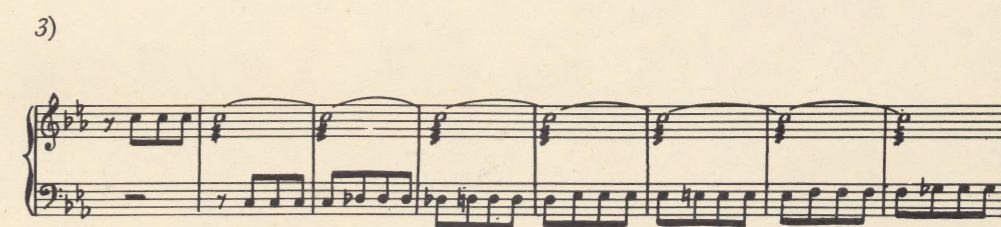
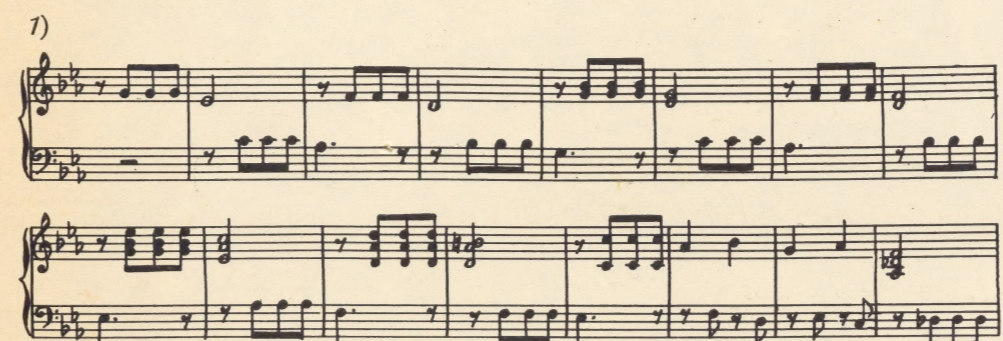


Photographs taken on the OMNIBUS set.

"The man rejected, rewrote, scratched out, tore up, and sometimes altered a passage as many as twenty times . . . a bloody record of a tremendous inner battle."



"Beethoven had for years been filling notebooks with sketches . . ." Here are examples of some of these abandoned thematic ideas for the First Movement:



XLP38397-1A

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LEONARD BERNSTEIN
ON BEETHOVEN
SYMPHONY NO. 5
IN C MINOR, Op. 67
LEONARD BERNSTEIN

CL 918
NONBREAKABLE

SIDE 1
(x"LP" 38397)

Leonard Bernstein looks at Beethoven's rejected sketches for the first movement and demonstrates with orchestral illustrations how this work would have sounded if Beethoven had not rejected them.

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BEETHOVEN
SYMPHONY NO. 5
IN C MINOR, Op. 67

BRUNO WALTER conducting the
PHILHARMONIC-SYMPHONY ORCH. OF NEW YORK

CL 918
NONBREAKABLE

SIDE 2
(x"LP" 15237)

- I - Allegro con brio
- II - Andante con moto
- III - Scherzo (Allegro)
- IV - Finale (Allegro)

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